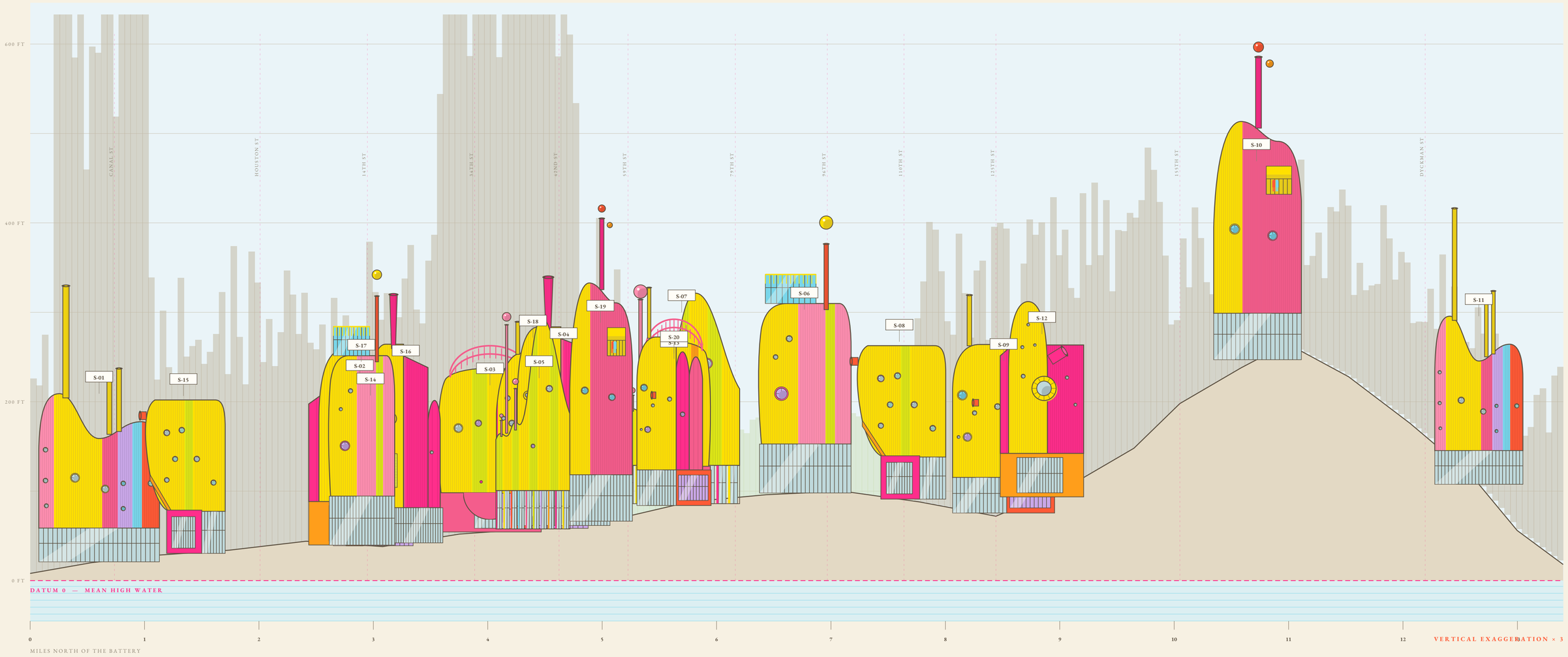

01 WHAT AN ELEVATION SHOWS THAT A PLAN CANNOT

In plan the island is a shape and the follies are footprints. In elevation the island is a profile — a rock ridge that starts at eight feet above the water at the Battery, stays low for six miles, and climbs to two hundred and sixty-five feet in Washington Heights — and the follies become objects standing on that ridge at their true crest heights. This is the only drawing in which you can see that The Mast is on a hill, that the park is a gap in the skyline, and that every folly is low.

02 ON THE VERTICAL EXAGGERATION

At true scale, thirteen miles across this sheet makes one point equal forty-three feet, and a folly one hundred and eighty-eight feet tall would be four points high — invisible. Every height on this sheet is therefore multiplied by three — terrain, city silhouette and follies alike, so the comparison stays true — and the factor is declared at the right-hand end of the band. Horizontal distances are true. Nothing else has been adjusted.

03 READING THE BAND

EXISTING CITY	*pale taupe silhouette, no detail*
CENTRAL PARK	*pale green — trees only, no towers*
ROCK RIDGE	*the terrain profile, warm stone*
RIVER	*below datum, ripple hairlines*
THE FOLLIES	*full chroma, band sequence, rib ruling*
STREET DATUMS	*dashed verticals at named streets*

The Long Elevation: Thirteen Miles, Seen From the West

Orthographic projection — no perspective, no convergence. Twenty follies at their sited lengths.

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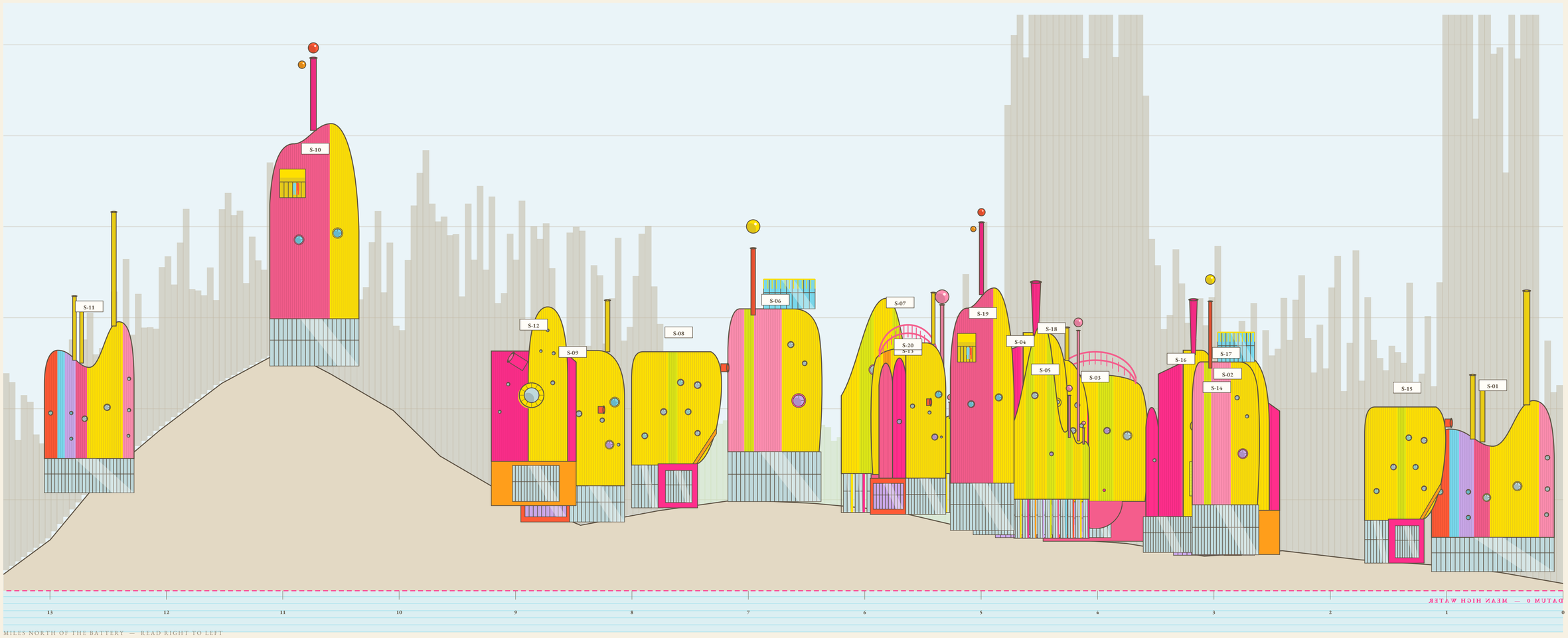

01 WHY BOTH BANKS

A folly has two long elevations and they are not the same drawing. The Comb presents pink at its west end and coral at its east, so from the Hudson the island reads pink-to-coral and from the East River it reads coral-to-pink. Six of the twenty are only visible from one bank. Drawn as a pair, the two sheets are the complete public face of the island — everything a person standing on either shore can see.

02 VISIBLE FROM WHICH BANK

S-01 THE COMB	PIER A BASIN / THE BATTE	WEST
S-02 THE LENS	LITTLE ISLAND / PIER 55	WEST
S-03 THE CAPSULE	HUDSON YARDS RAIL CUT	EAST
S-04 THE EYES	TIMES SQUARE BOWTIE	BOTH
S-05 THE ARCH	PARK AVE VIADUCT / GRAND	BOTH
S-06 THE PERISCOPE	CENTRAL PARK RESERVOIR	WEST
S-07 THE BULB	SHEEP MEADOW	EAST
S-08 THE SNOUT	HARLEM MEER / 110TH ST	BOTH
S-09 THE VAULTS	125TH ST CORRIDOR	WEST
S-10 THE MAST	HIGH BRIDGE / WASHINGTON	WEST

The Long Elevation Reversed: Seen From the East

The same thirteen miles from the opposite bank — north to the left, the follies in mirror

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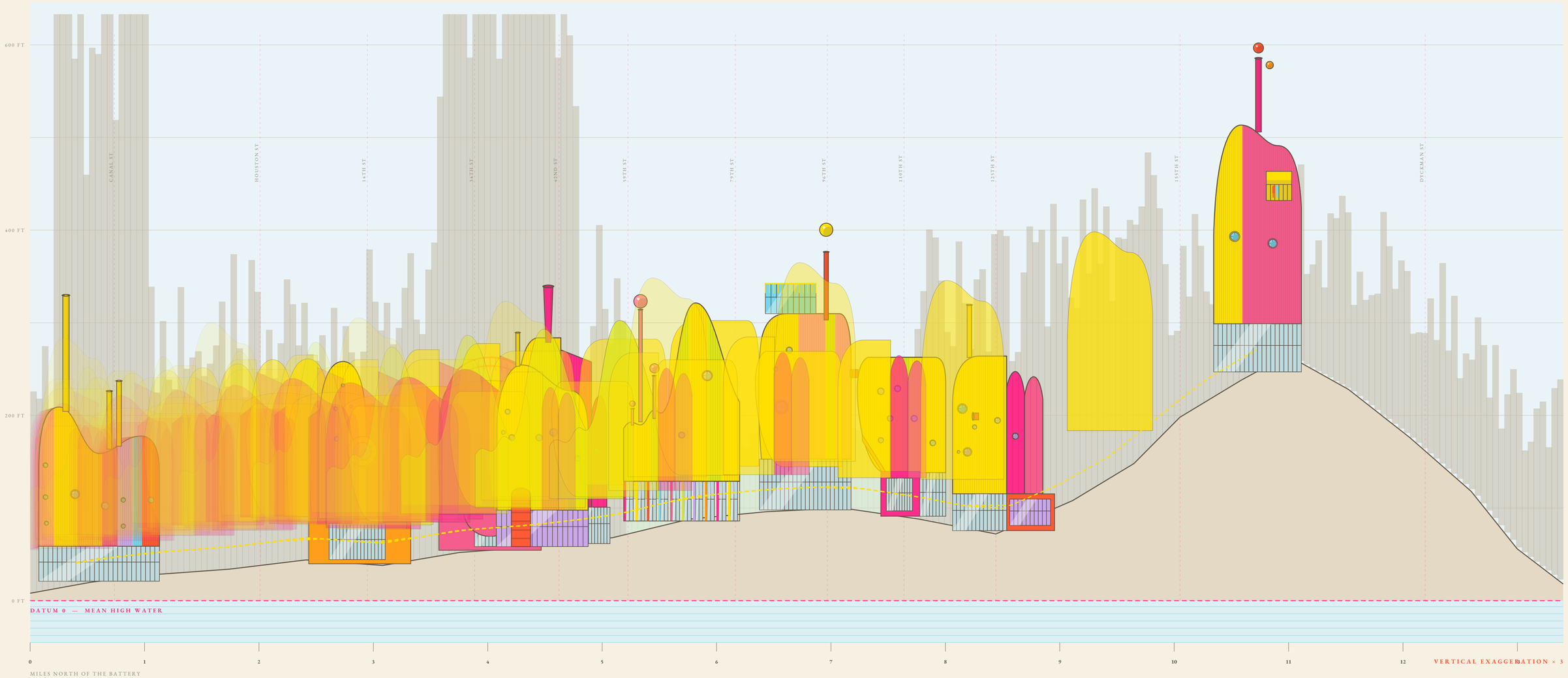

01 NOTATION

Every folly starts at the Battery end of the island and is drawn nine times along its route. The first position is a flat ghost at one tenth opacity, the ninth is at full chroma with rib ruling and aperture rings complete. A dashed line in each folly's own dominant hue runs along the ground beneath its trail. Where the ghosts crowd together the walking was slow, because a step takes as long as a verse of a song takes and some of the singing was very slow indeed.

02 STEP ARITHMETIC

ISLAND LENGTH	68,640 FT / 13.0 MI
STEP LENGTH	40 FT
STEPS, END TO END	1,716
ONE STEP	ONE VERSE ≈ 20 SEC
TIME AT ONE VOICE	9 HR 32 MIN
TIME IN RELAY, THIRTY VOICES	6 HR 04 MIN
GAPS RECORDED	3
LONGEST GAP	4 MIN AT 59TH ST

03 TRAIL KEY

- F-01 THE COMB
- F-06 THE LENS
- F-10 THE CAPSULE
- F-04 THE EYES
- H THE ARCH
- F-05 THE PERISCOPE
- F-02 THE BULB
- F-03 THE SNOUT
- F-07 THE VAULTS
- F-09 THE MAST

The Movement Score: One Night Along the Whole Island

The same elevation, with every folly drawn nine times along its walk — ghost to full chroma

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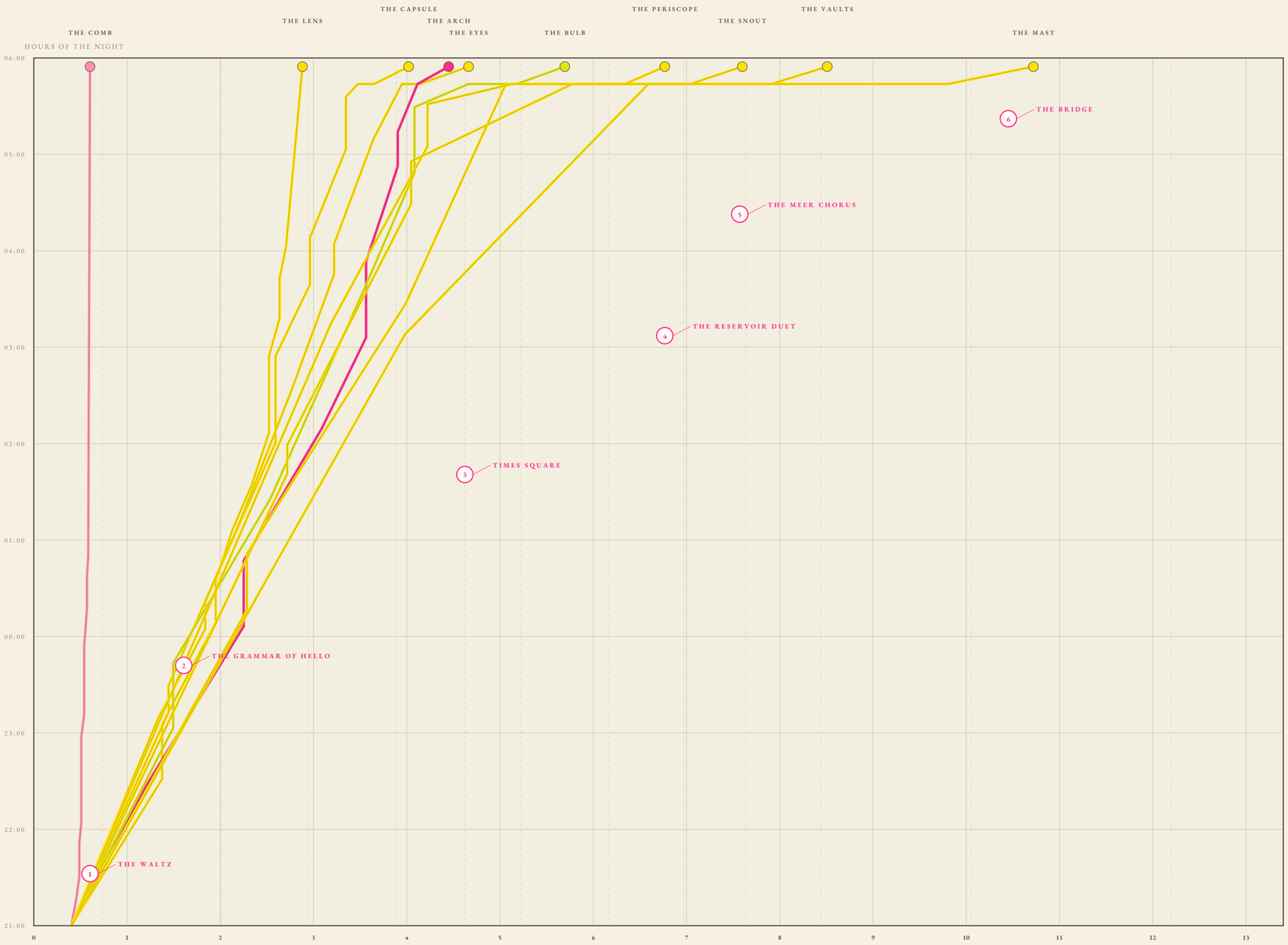

01 HOW TO READ IT

This is a train graph applied to buildings. The horizontal axis is position along the island, the vertical axis is the night. A steep line is a folly walking quickly; a shallow line is slow; a perfectly vertical segment is a folly standing still. Where two lines cross, two follies were in the same place at the same time, and every one of those crossings is an event in the book.

02 SIX MARKED CROSSINGS

1. The Battery Waltz — two follies, twenty-seven steps, three beats
2. The Grammar of Hello — eight aperture states settled on a railing
3. Times Square — nine follies inside forty mirrors
4. The Reservoir Duet — one folly singing with its own reflection
5. The Meer Chorus — ten parts, no conductor, the tenth silent
6. The Bridge — one crossing, one held breath, one round of applause

NINE AND A HALF HOURS AT ONE VOICE · SIX IN RELAY

The Time-Distance Diagram: Ten Walks in One Night

Position along the island against the hours of the night — slope is speed, flat is a pause, a crossing is a meeting

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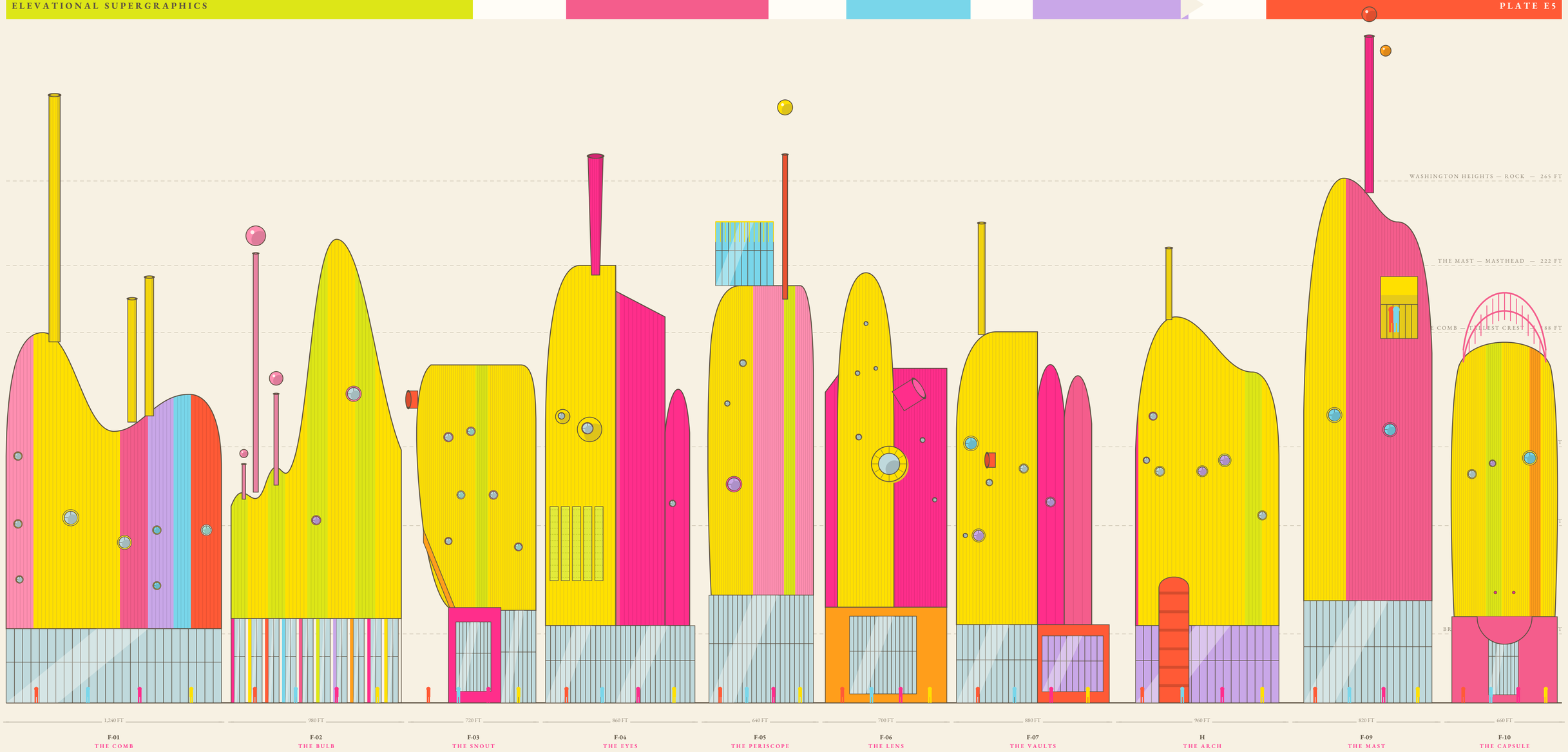

01 THE FINDING OF THIS SHEET

At true scale the follies are revealed to be low. Not one of them reaches the height of the rock at Washington Heights, and every one of them would disappear behind a single midtown tower. Their entire civic presence is obtained horizontally — by length and by colour — and not by height. This is the opposite of how this island has argued for prominence for a hundred and thirty years, and it is the whole proposition of the atlas.

02 LENGTH AGAINST HEIGHT

F-01 THE COMB	1,240 FT × 188 FT	6.6 : 1
F-02 THE BULB	980 FT × 214 FT	4.6 : 1
F-03 THE SNOUT	720 FT × 176 FT	4.1 : 1
F-04 THE EYES	860 FT × 196 FT	4.4 : 1
F-05 THE PERISCOPE	640 FT × 205 FT	3.1 : 1
F-06 THE LENS	700 FT × 182 FT	3.8 : 1
F-07 THE VAULTS	880 FT × 170 FT	5.2 : 1
H THE ARCH	960 FT × 168 FT	5.7 : 1
F-09 THE MAST	820 FT × 222 FT	3.7 : 1
F-10 THE CAPSULE	660 FT × 164 FT	4.0 : 1

True Scale, No Exaggeration: Ten Elevations on One Datum

The follies drawn at true proportion against the heights of the island they walk on

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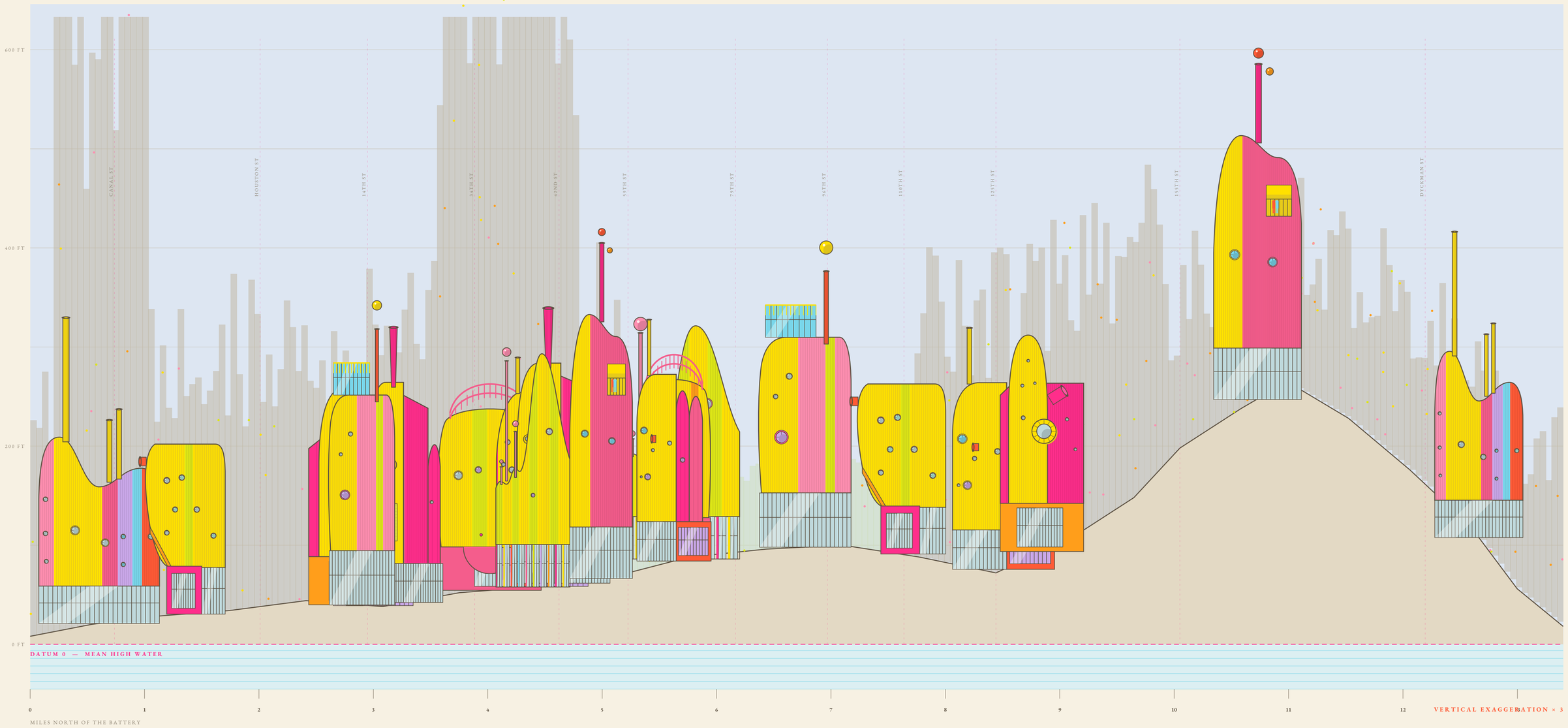

01 THE NIGHT PALETTE IN ELEVATION

Sky is pale blue-lavender, ground is warm rock, the city silhouette stays taupe, and six hundred and twenty windows are flat dots of yellow, orange, pink and chartreuse with no glow and no halo — a lit window is a colour, not a light source. The follies are printed at exactly the chroma they carry at noon, because a folly does not become quieter after dark, and because the whole argument of this palette is that darkness is lavender and not black.

02 WHERE THE WINDOWS ARE

FINANCIAL DISTRICT	184 windows
BELOW 14TH	96
MIDTOWN	142
THE PARK	0 — no towers, only trees
UPPER WEST & EAST	118
HARLEM TO INWOOD	80
TOTAL	620

03 THE DARKEST VALUE ON THIS SHEET

LIMIT

WARM TAUPE #5C5142 · NO BLACK IN ANY SHEET

The Night Elevation: Five Hundred Open Windows in Section

The same thirteen miles in the night palette — lavender ground, no black, follies at full daylight chroma

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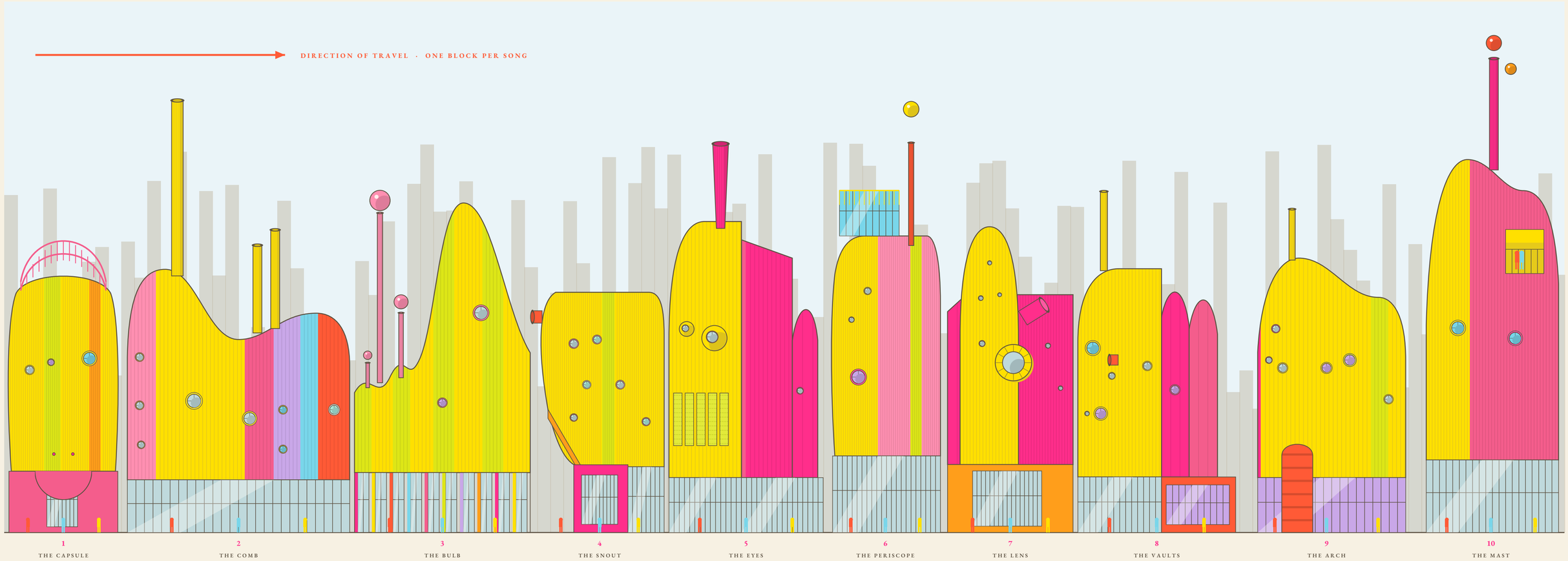

01 THE ORDER OF THE LINE

They could not agree who should lead, so they went in the order in which each of them had first asked to go for a walk — which put the youngest and quietest of them at the front, because the one who was brave last had the furthest to come. Drawn in elevation the line is one mile and a half long and its crest profile rises and falls eight times, which is the closest thing this island has to a horizon of its own making.

02 THE LINE, IN ORDER

1. **F-10 THE CAPSULE**
   660 FT programmed
2. **F-01 THE COMB**
   1,240 FT programmed
3. **F-02 THE BULB**
   980 FT programmed
4. **F-03 THE SNOUT**
   720 FT programmed
5. **F-04 THE EYES**
   860 FT programmed
6. **F-05 THE PERISCOPE**
   640 FT programmed
7. **F-06 THE LENS**
   700 FT programmed
8. **F-07 THE VAULTS**
   880 FT programmed
9. **H THE ARCH**
   960 FT programmed
10. **F-09 THE MAST**
    820 FT programmed

The Procession in Elevation: Ten Follies Nose to Tail

Orthographic elevation along Broadway, the street wall behind drawn as pale silhouette only

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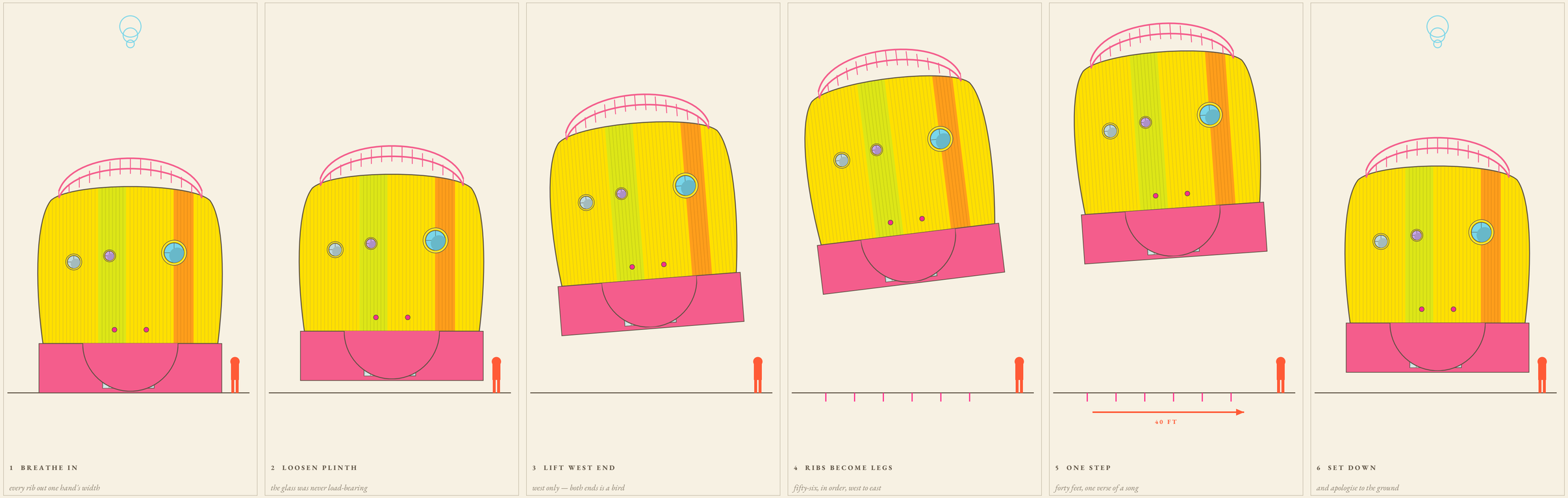

1 BREATHE IN

every rib out one hand's width

2 LOOSEN PLINTH

the glass was never load-bearing

3 LIFT WEST END

west only — both ends is a bird

4 RIBS BECOME LEGS

fifty-six, in order, west to east

5 ONE STEP

forty feet, one verse of a song

6 SET DOWN

and apologise to the ground

01 THE MECHANISM

A folly walks by becoming one hand's width longer than its own foundation. Everything else follows from that. The plinth — the glazed lowest twelve to sixteen percent of every specimen in the atlas — was never carrying load; it is the polite part, the part that says come in, and it releases. The ribs then act in order, west to east, and one step is forty feet. Out of order, you get what the children named the Stumble.

02 GAIT DATA, ALL TEN

F-01 THE COMB	56 RIBS = 56 LEGS	31 STEPS END TO END
F-02 THE BULB	44 RIBS = 44 LEGS	24 STEPS END TO END
F-03 THE SNOUT	60 RIBS = 60 LEGS	18 STEPS END TO END
F-04 THE EYES	40 RIBS = 40 LEGS	21 STEPS END TO END
F-05 THE PERISCOPE	52 RIBS = 52 LEGS	16 STEPS END TO END
F-06 THE LENS	38 RIBS = 38 LEGS	17 STEPS END TO END
F-07 THE VAULTS	46 RIBS = 46 LEGS	22 STEPS END TO END
H THE ARCH	40 RIBS = 40 LEGS	24 STEPS END TO END
F-09 THE MAST	48 RIBS = 48 LEGS	20 STEPS END TO END
F-10 THE CAPSULE	54 RIBS = 54 LEGS	16 STEPS END TO END

The Gait Diagram: One Step, Drawn Six Times

Orthographic elevation of the plinth release — the only mechanism any of them has

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01 ORTHOGRAPHIC, NOT PERSPECTIVE

Every sheet in this portfolio is a true orthographic projection: parallel rays, no station point, no convergence, no foreshortening. A folly six miles up the island is drawn at exactly the same scale as one at the Battery, and nothing diminishes with distance. This is what makes the set measurable and what makes it a companion to the aerials rather than a picture of them — the plan gives you where, the elevation gives you how high and how far, and only the elevation can show a walk.

02 THE EXAGGERATION, DECLARED

Thirteen miles across a twenty-four-inch sheet makes one point equal forty-three feet. At true scale a folly one hundred and eighty-eight feet tall is four points high and cannot be drawn. Heights on sheets E1, E2, E3 and E6 are therefore multiplied by three and the factor is printed at the end of every band. Sheet E5 carries no exaggeration at all, which is why it is the sheet that tells the truth: at true proportion, every one of the ten is low.

03 THE PROHIBITION

No black. Not in the linework, the terrain, the water, the city silhouette or the night sheet. The darkest value across all nine plates is a warm taupe at #5C5142, and shade is made only by tinting the local hue toward it. The existing city is drawn in that taupe at half opacity and given no detail whatsoever, so that in every sheet the only saturated objects on the island are the twenty follies.

YEL	CHART	MAG	PINK	ROSE	CORAL	ORNG	SKY	AQUA	LAV	WHT	INK
#FFE000	#DDE617	#FF2E8B	#FF8FB1	#F45D8C	#FF5A36	#FF9E1B	#79D6EA	#A8E6D8	#C9A7E8	#FFFDF7	#5C5142

04 PLATE LEDGER

E1 THE LONG ELEVATION, FROM THE WEST
E2 THE LONG ELEVATION, FROM THE EAST
E3 THE MOVEMENT SCORE
E4 THE TIME-DISTANCE DIAGRAM
E5 TRUE SCALE, NO EXAGGERATION
E6 THE NIGHT ELEVATION
E7 THE PROCESSION IN ELEVATION
E8 THE GAIT DIAGRAM
E9 METHOD & PALETTE

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Method, Projection and Prohibition

How the eight elevational sheets were drawn, and why the heights are multiplied by ten

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